

*Relics from Ancient Persia in Gold, Silver and Copper by*  
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With one Plate.

[Third Notice.]

Since writing my Second Notice of the very curious and interesting discoveries of Ancient Persian Relics on the northern bank of the Oxus, I have obtained three more gold ornaments, and about twenty more coins in all metals.

The coins consist of a gold Daric and a silver Siglos, of the old Persian mint; a tetradrachm and four drachmas of Antiochus Soter; a gold stater and three copper coins of Diodotus of two different types; a tetradrachm, a silver obolus, and a copper coin of Euthydemus; three tetradrachms of Antimachus Theos, with a drachma and a nickel coin of Agathokles. The silver obolus of Euthydemus is of the standing Herakles type, and is I believe unique. I have again to remark on the continued absence of any Parthian coins, which, as I said before, goes far to prove that the deposit must have been made before the time of Mithridates I, (Arsakes VI). The absence of the coins of Eukratides, the contemporary of Mithridates I, points to the same conclusion; and I now feel pretty confident that the deposit must have been made before their time, and not later than 200 to 180 B. C.

The principal ornament is a gold cylinder of fine workmanship, much superior to that of any Persian gems that I have seen. I have given a photograph of it in the accompanying Plate XXI, marked A, in which it will be seen at once that the cylinder is certainly of Persian origin,—as the conventional figure of Ormazd is represented over each of the doomed prisoners. See Figs. B and C from sculptures at Persepolis.

There are two distinct scenes represented on the cylinder, both illustrating the same subject, of a Persian soldier or chief putting a prisoner to death with his own hand.

In the larger scene there are five figures, two being prostrate dead enemies, on which the other figures stand. The prisoner who is kneeling on one knee, has been wounded in the right knee by an arrow. He holds a short sword in his right hand, and a bow in his left hand, and his head is turned away from the Persian soldier who is piercing him with a spear from above, while he grasps his right wrist. The third figure holds the prisoner's left shoulder with his left hand, while he raises his right hand towards the symbol of Ormazd. The Persian soldier is dressed in the same costume as is seen in the sculptures of Persepolis. He wears a long

robe, and has his bow and quiver attached to his left shoulder behind. From the quiver depend three cords, each finished with a tassel at the end, exactly the same as is seen in the figure of the Persian soldiers at Persepolis. See Fig. E of the Plate from a sculpture.

The smaller scene represents the same subject, but there is only one prostrate enemy, and the Persian soldier who is putting the prisoner to death has no assistant. In this scene the prisoner does not kneel but simply bends forward, while the spear is being thrust into him from above. Here also the symbol of Ormazd is placed over the doomed man. For comparison I have given in the Plate two of these symbols of Ormazd from sculptures at Persepolis.

I have also given a copy of a stone cylinder as an illustration of the art of seal engraving in Persia. See Fig. D. of Plate XXI. The subject is similar to that of the gold cylinder; but the style of workmanship is very much inferior. My chief object, however, in giving it a place in the Plate is to draw attention to the two enemies on the right, who are known to be Scythians from their trowsers and peaked head dresses. One of them has already been captured by the Persian soldier who, while he holds him by the peak of his cap with the left hand, is stabbing him with his right hand. Herodotus, VII—64, describes the Sacæ or Scythians in the army of Xerxes as wearing trowsers and tall stiff caps rising to a point. Over the captive there is a symbol of Ormazd exactly the same as is seen on the gold cylinder.

Now just as these two figures are known to be Scythians by their dress, so the two captives as well as the three slain figures on the gold cylinder may be recognized as Indians by their dress. This dress I take to be the well-known Indian *dhoti*, which is gathered round the waist, and covers the thighs down to the knees. The legs are covered with buskins, such as are still worn by the people of North-Western India and the Panjáb as well as by the bordering Afghans. As it was with these peoples that the Persians came into contact, the Indians would of course be represented as dressed in *dhotis* and *buskins*.

If this identification of the dress be correct, then the gold cylinder must be as old as the time of Darius Hystaspes, who was the only Persian king who had been engaged in war with the Indians.

The cylinder is 1·3 inch in height, and 0·54 inch in diameter. It is very thick and heavy, its weight being 1,520 grains, and its intrinsic value 175 Rupees. It is given full size in the Plate.

The second gold object is a circular disc four inches and three quarters in diameter, 1,500 grains in weight, and 175 Rupees in intrinsic value. See Fig. F, of Plate XXI. It has a border one quarter inch in diameter, ornamented with the conventional Greek representation of water. In the

middle in very bold relief is represented a man riding a Sea Lion, or Lion with a Fish's tail. The photograph is only one half of the original size.

On Greek and Phœnician coins the Hippocamps or Sea-Horses, are usually represented with wings,\* unless when attached to the Car of Poseidon. But I can find no examples of Sea Lions. These animals, however, are found in the old Indian sculptures of the Asoka Buddhist Railing at Mahábodhi, or Buddha Gaya.† There are no holes or loops of any kind on the back to suggest what may have been the possible use of this large plaque. The other plaque with the representation of a hunting scene (already published with my second notice, p. 64) has four holes near its middle boss, as if for the purpose of fastening it by nails to some plain back ground. The Sea-Lion plaque might perhaps have formed the breast ornament of a king's or noble's dress, such as is seen on an Assyrian royal robe in the sculptures of Nimrud. [See Rawlinson's *Ancient Monarchies*, Vol. I, p. 399.] But there are no holes round the edge by which it could have been sewn on.

The third gold ornament is an Antelope represented in the act of leaping, with its forelegs doubled up, and its hind legs outstretched. See Fig. G of Plate XXI. It weighs 3,020 grains, and its intrinsic value is about 350 Rupees. The photograph is only one half of the original size. The hind legs rest upon an upright flat tablet, one inch and a half in height and one inch broad, with a highly ornamented border on each face. There is an oblong hole under the stomach, half an inch by one quarter, which looks as if it had been intended for the insertion of some slight staff or handle. In this case it might have been carried in the hand as the symbol of some order, just as the Fish (or *Máhi Marátib*) is carried at the present day.

After the above had gone to press, I met a man at Simla who has several times visited the spot where these Oxus relics were found. The place is one stage to the North of the Oxus, and is called *Kawadian*, a large ancient town on the high road to Samarkand. The guess that I made in my first paper on these relics that the find-spot was the old town of *Kobadian* of the Arab Geographers turns out to be correct. I have heard also that the owner of the land has now sold the right of exploration to a single speculator.

\* Duc de Luynes, *Satrapies*, Pl. XV, figs. 44—45 and XV, 46.

† *Archæological Survey of India*, Vol. III, Pl. 29.

